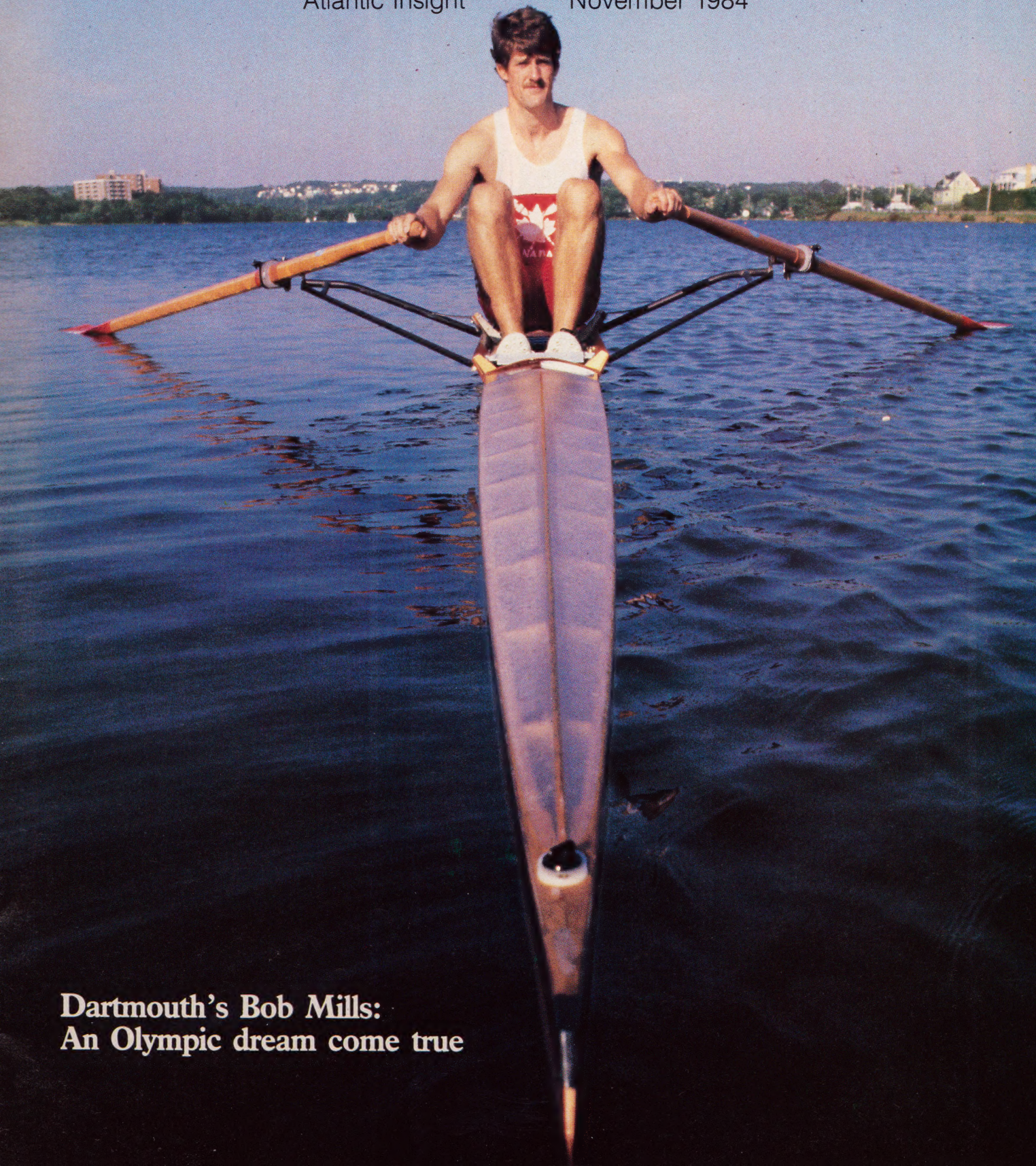


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Atlantic Insight

November 1984



**Dartmouth's Bob Mills:  
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# Row Bobby, row!

*Bob Mills of Dartmouth's North Star Rowing Club sculled his way to a bronze in the single men's event at the Summer Olympics in Los Angeles — only months after he had been kicked off the Canadian four-man team*

by Alec Bruce

When, last May, after weeks of back-breaking training and disappointing practice times, the coach of the Canadian Olympic quadruple rowing squad quietly told him to pack his bags, Bob Mills of Dartmouth wasn't surprised. He had earned his spot on the closely knit, world-ranked team by defeating long-time team member Bruce Ford in the qualifiers. And he knew the others didn't relish having to break in a new guy just months before the Olympics.

But Mills also believed he wasn't the real problem. "We weren't working as a team, so I quit," he says. "Nobody forced me to quit. I just

didn't want to stay in a boat where I wasn't wanted. The team lost so much training time due to all the infighting — and politics hurt the team's performance at Los Angeles."

In fact, with Bruce Ford back in the boat, the team won a bronze. But, then, so did Bob Mills in the single sculls, a race for which he had all of six weeks to prepare, in an event in which he had rarely finished better than seventh at any international meet and had been consistently 15 seconds off world pace. Maybe he has a point.

"With Ford back, the team should



The Olympic bronze is the most valued medal Bob Mills has won

have buckled down," he says. "They just couldn't seem to concentrate. They really should have won a silver."

Some rowers row with their arms; others with their backs. Bob Mills rows most of all with his guts. He only started competing seriously three years



Mills placed third after only six weeks of preparation

COVER PHOTO BY DON ROBINSON

CITYSTYLE



ago and, at 25, he's one of the oldest in the sport. And at six-foot four and 175 lbs., he occupies that uncomfortable middle ground among rowers: too big for crew boats, and a tad too small for the single scull. It's not that Mills isn't talented — as a member of Canada's quad sculls team at the 1983 Pan-Am Games in Caracas, Venezuela, he won two gold medals. It's just that he doesn't count talent for much when the starting gun goes off.

"From the end of the Canadian qualifiers to the end of the final in Los Angeles, I got five seconds faster," he says. "Five seconds in a few weeks when I'd been rowing competitively for years! You figure it out. It's a

mystery to me."

To Owen Sawler, president of Dartmouth's North Star Rowing Club and Mills' first coach, there's no mystery. "Bob's a very dedicated boy," he says. "He may not have the experience of most of his competitors, but he absolutely thrives on hard work. He works harder in the water than anyone I've ever known."

Actually Mills got interested in the sport in a most uncompetitive way. While watching his uncle Gerald Lethbridge rowing with some friends out on Lake Banook one summer day in 1979, he got the desire to try his hand. Lethbridge introduced him to Sawler, who, at 73, was the un-

disputed dean of Canadian rowing. "I saw great potential in Bob," Sawler recalls. "He was tough, and I liked that right away." That first summer, Mills spent most of his time on the water in a boat with three girls. The following year he moved into a men's four, and began working out in a single scull. He maintained a distinctly low-keyed attitude to the sport until the day he won his first race. That, he believes, was his turning point. "I don't know what happened. I won a race and all of a sudden I didn't want

***"Bob's win  
puts him in the  
top ranks of  
rowing in the  
world... he  
could go  
anywhere"***

anybody to ever beat me again."

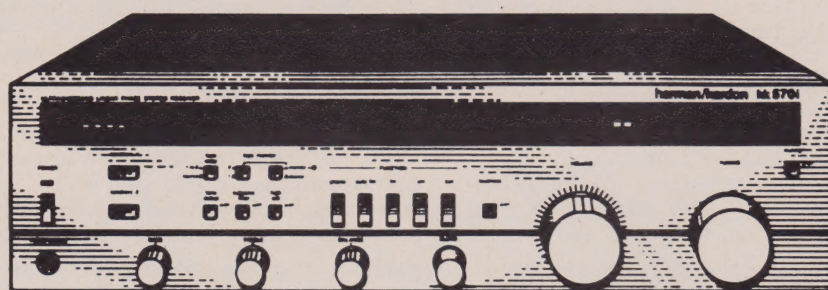
Meanwhile, Sawler realized Mills needed expert coaching and exposure to Canada's best rowers. In 1981, he arranged for Mills to work under Canadian national team coach Jack Nicholson in St. Catherine's, Ont.

"Bob had become a power rower," Sawler explains. "He rowed with his arms and his back. I felt he was a diamond in the rough. He could be fast... very fast. And Nicholson was just the man to make him that way."

But Nicholson was reticent. He had his own protégé in Canadian men's single-sculls champion Pat Walters of Burnaby Lake, B.C., who he expected would again clinch top honors at that year's nationals. Walters retained his crown. But under Nicholson's tutelage, Mills improved steadily. His performance in Caracas and at various national meets earned him a chance to try out for the 1984 Olympic team.

Sawler thinks it ironic that Mills went out for the Olympic quad team and not the single sculls. Mills is a solitary athlete, he says, who performs best when he's depending on no one but himself. Even as a boy, he ignored team sports, developing a taste for weight lifting, downhill skiing, and biking. In the water, his style is to shoot from the line, keep as much water as possible between himself and his competitors, and hang on tight till the finish.

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It was precisely that sense of independence that helped Mills deal with the rejection of being kicked off the quad sculls. "I'd come pretty far, and I didn't want to throw it all away," he says. "There were only two positions left on the team: one was the spare, and the other, the single sculls. I definitely did not want to be the spare."

With a little more than a month before the singles qualifiers, he began working with Nicholson to smooth out his rough edges. Mills' main problem was his endurance and his habit of powering himself to exhaustion by the half-way point. He had to learn to play his races more intelligently, stick with the pack, keep his strength in reserve, and at the right moment exploit his competitors' weaknesses. He drove himself like a demon in training, working 16 hours a day. When he wasn't in the water, he was on his bike racking up thousands of kilometres.

But he faced an obstacle over which he had no control. His main competitor in the singles qualifiers would be five-time Canadian champion Pat Walters. "I knew I was racing Walters and that I'd never beaten him," he says. "I really didn't give myself much of a chance. But I had trained hard, so I didn't let the pressure get to me. I decided I really didn't have much to lose."

That strategy proved successful. He next travelled to Lucerne, Switzerland, to race against the best rowers in the world and confirm his membership on

Canada's Olympic team. He qualified after his first heat, but he wasn't pleased with his performance. "I was still way off the world pace," he says. "Nobody really knew who I was." Still, he suspected he might be reaching his peak and he concentrated on making the finals in Los Angeles.

Mills qualified for the medal race, and on a hot, blustery day in Santa Barbara, California, on the shores of Lake Casidas, Owen Sawler watched his star finish behind Pertti Karppinen of Finland and Peter Kolbe of West Germany to become the first Canadian men's single sculler to win an Olympic medal since anyone can remember.

"I knew he had it in him," Sawler

says. "Bob's win puts him in the top ranks of rowing in the world. With his ability and drive, he could go anywhere."

Mills is a little less enthusiastic. "I sort of surprised myself all the way along. I just wanted to give it my best shot, and it paid off." Though the Canadian rowing establishment thinks he could win a gold at Seoul, South Korea, in 1988, Mills is uncertain about his sporting future. "Much will depend on how my personal life works out," he says.

In any case, the kid from the City of Lakes took on the world in the City of Angels last summer and redefined the word "champion."

C

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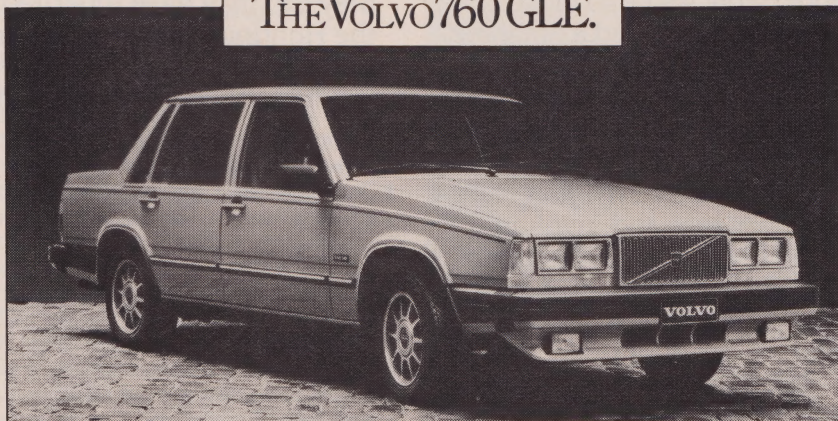
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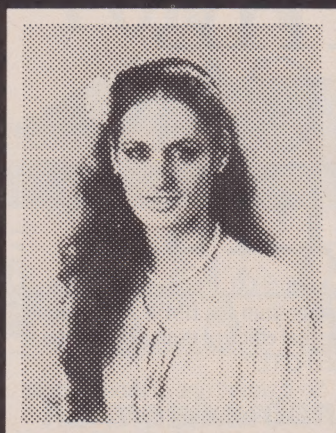
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# Play the hometown game!

The Game of Halifax may not replace Monopoly, but thanks to the auxiliary of the Izaak Walton Killam Hospital, Haligonians now have their very own board game to play

by Denise Brun

If you are a board game fanatic, then such names as Boardwalk, Park Place and Pennsylvania Avenue will immediately clue you in to the identity of that most popular of all board games, *Monopoly*. Now, thanks to the auxiliary of the Izaak Walton Killam Hospital for Children (IWK) in Halifax, Haligonians have their very own game based on this perennial favorite, entitled *The Game of Halifax*.

Gone are the esoteric American names and in their place are such familiar names as Sobeys, Mills Brothers and the Lord Nelson Hotel, to mention just a few of the businesses who have given their support to this endeavor.

The game was brought to the attention of the auxiliary by Lynn Goldbloom, who had been sent a copy of *The Game of Johnstown* by a friend in the States. The potential of the idea was endorsed by the auxiliary, which decided to launch *The Game of Halifax* as their fund-raising project to commemorate the 75th anniversary of the IWK.

The concept is the brainchild of C.P.M. Associates Inc. of Fort Erie, Ontario, who own the patent and market the product in the United States and Canada. According to the President, Charles Marino, the idea for the game was conceived 2½ years ago as a novel approach to fund-raising for non-profit organizations.

What makes the game so appealing as a community project is the fact that it can be modified to fit the needs of a particular city so that the game has a uniquely local slant. What C.P.M. Associates offer the non-profit organizations is the marketing expertise to sell the game. This includes the actual sales approach, the methods of selling advertising and any other general knowledge that may be needed to put the package together. Then it is over to the volunteers to do the actual legwork in their own community.

For volunteers like Jane McCaffrey, a member of the auxiliary of the IWK, it has meant literally months of work to get the project on the road. According to McCaffrey, *The Game of Halifax* has "been in the works since Septem-

ber 1983." In order to launch the game, the volunteers had to first sell advertising space to local businesses whose names would then appear on the playing board. Other sponsors' names figure on the business cards that form part of the game.

As soon as the volunteers have sold all the available advertising, they are ready to have the board customized to suit their own city. They then provide C.P.M. Associates with any historical or significant information pertaining to their city, in the form of pictures or postcards, that they feel would enhance the final product. The marketing experts can then put together a proposed layout for approval by the volunteer organization. The final presentation for *The Game of Halifax* is both colorful and attractive, featuring such local landmarks as Citadel Hill, the old Halifax Town Clock, the bandstand in the Public Gardens, Halifax's Town Crier and, of course, the *Blue-nose*. The IWK is also prominently featured on the lid cover and actual board of the game.

When the auxiliary approached local businesses with this unique marketing venture, they were encouraged by the positive response they received. The first copies of *The Game of Halifax* were distributed, on a limited basis, in the first weeks of August. According to Jane McCaffrey, sales were "super." In fact, by the end of the first week the game had appeared on the market, some stores were already calling the auxiliary for additional supplies. The game has initially been produced in a limited edition of five thousand.

The limited amount of this first run of the game makes it a collector's item. Every aspect of the game reflects some facet of life in Halifax, both past and present. Even the property cards, which each player receives when purchasing real estate in the game, feature historical notes on Halifax on their reverse side. These were written by Louis Collins, a Halifax civic historian.

The project has worked well, both for C.P.M. Associates and for the non-profit organizations, such as the IWK auxiliary, who have taken advantage of the concept to raise funds. Production costs of the game are covered by the advertising space sold to the corporate sponsors; local stores have agreed to carry the game as a gesture of goodwill to the auxiliary; and, thanks to the generous support of volunteers such as Jane McCaffrey, all proceeds from the

game go directly towards furthering the aims of the auxiliary.

Marino attributes the game's success to the fact that it is "a big community type of project" and people's involvement is a reflection of their pride in their own communities.

For the IWK auxiliary, *The Game of Halifax* promises to be another success to chalk up in their already impressive track record of fund-raising in Halifax. Their major annual event is the Kermesse, a craft fair with a variety of attractions, which has become a big drawing card for Haligonians.

Money raised by the auxiliary goes to provide equipment for the hospital, such as toys for the children and microscopes for the O.R., or to any other project that they feel is worthy of support. One of their most impressive

PETER PARSONS



McCaffrey and Goldbloom: another winner

projects to date is the establishment of a Care By Parent Unit that provides facilities for out-of-town parents to stay with their children while the children undergo treatment at the IWK.

Whatever the rationale behind the game's success, the IWK auxiliary has come up with another winner in its fund-raising — but the real winners will be the children of Nova Scotia. **C**



# A gentle man called Moses

*Some say he's a bit eccentric. But Moses Moseley is one of downtown Halifax's living landmarks. And when he waves and whistles hello to you in his big, old overcoat and long, orange scarf, just try **not** to whistle back!*

by Lesley McKee

**I**t's just another dull morning until you hear that familiar and cheery Southern drawl: "Good mornin', good mornin', and who will I sit next to t'is mornin'." On most weekday mornings that voice can be heard above the chatter of commuters taking the No. 11 bus from the Dartmouth Shopping Centre to Halifax.

The voice belongs to a large and very friendly older gentleman who some say is slightly eccentric. He shouts hello and waves to all he sees as if each stranger were an old friend. He's known to everyone as Moses, but his real name is Marshall James Moseley. "My grandpa got the same name I got," he says.

For a man who has

lived through 72 winters, Moses is in great shape. Even though his favorite lunch spot — Zeller's on Barrington Street — has been sold, Moses still remains faithful to Zeller's and travels by bus to the Zeller's lunch counters in the Spryfield and the Bayers Road shopping centres.

But with the closing of the Barrington Street Zeller's, Moses hardly ever saunters up and down his old territory. "I still walk up to visit my friends working in Sally Shop, Fireworks, Carsand-Mosher and the Foreign Affairs office," he says. "And I says to them, 'Wow, I knew I was worried about you and you was worried about me, so I thought I'd better report.'"

Moses has been downtown Halifax's living landmark since 1971. Dressed, come rain, snow, sleet or shine, in his old black coat, long orange scarf and tam, he became famous for his continuous, almost insufferable cheerfulness. "I tried puttin' on a suit one day with one of those break-down hats, you know," he says with a laugh, "but when I got to the door, I says, 'Oh boy, I feel so awkward. Just let me go get dressed up the way I was.'"

He says his Baha'i faith gives him a sunny disposition. "It gives me the double beat in my heart, my love of music, personality, reality, psychology, spiritual equality, goodness, joy, happiness and pride."

Moses was born and brought up in Marshall, Texas. He left his hometown to enter the U.S. Army when he was just a boy. "My daddy had to sign the enlisting papers because I was underage," he says.

After a 14-year career as a cook in the army that brought him to Pearl Harbor and Korea, he joined the U.S. Air Force with the rank of sergeant and was stationed in Stephenville, Newfoundland. Twenty years later, the Americans boarded up their air base and Moses joined the Canadian air force and was stationed in Goose Bay, Labrador, for five years.

Moses became a Canadian citizen in 1961. He feels it's the best move he's ever made. He says, "Canadian people are different from Americans. In Canada, people are all one. But the Americans are prejudiced, and you

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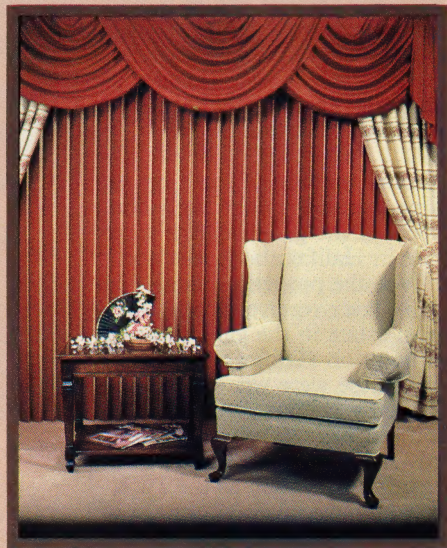
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don't find that in Canada. At least, I haven't found it yet."

Moses moved to Halifax after retiring from the air force in 1971. He lives in Alderney Manor, a senior citizens apartment complex in Dartmouth.

Moses has views on many subjects, especially marriage. "I never did like marriage. I don't like the word. I've never been in love before, so all women seem the same to me. I love the whole wide world." He has always been a bachelor, but claims, "I'm a real lady's man, I love to flirt."

When Moses joined the Canadian air force after the Americans abandoned their Newfoundland station, Moses bid goodbye to his many service buddies. But he made one particularly special goodbye to a young service woman. For quite some time after she returned to her home in New York City, she and Moses corresponded frequently, until one day she sent him a one-way ticket to New York so they could talk "marriage." Moses says, "I went to see her all right, but it didn't work out 'cause she wanted to marry me right there on the spot, but I wanted five years to think about it."

Moses' life has been filled with music for as long as he can remember. "I learned to play the piano when I was nine months old," he says proudly. "My mother had made some cookies and put them in the stove and came back to the piano holdin' me. When the cookies started burnin', she left me on the keys and I started to bangin'. When she came back, I was playin' the boogie-woogie."

Today Moses has a piano and two guitars, which he plays in his apartment. He says, "I love all music, especially the music from 1890 to 1920. But I play jazz, blues, rock and roll, classical, anything at all. I love to listen to Elvis Presley. I read music and make up my own songs and play them my own way."

"I had my own band once in the 1930s called Moses' Band, but the horn player started playin' in one key and I was playin' in another. He was gettin' the music all balled up, so I fired the whole works. I was the leader, so why should I take all that. We stayed together as a group for not even two months."

From time to time, Moses plays piano and sings at Dinah's Bar, Keddy's Motor Inn, and Ginger's in Halifax. He made his movie debut at Ginger's about two years ago playing piano in the locally produced movie *Ariel View*. He has also appeared on ATV's *Christmas Daddies Show* and CBC TV.

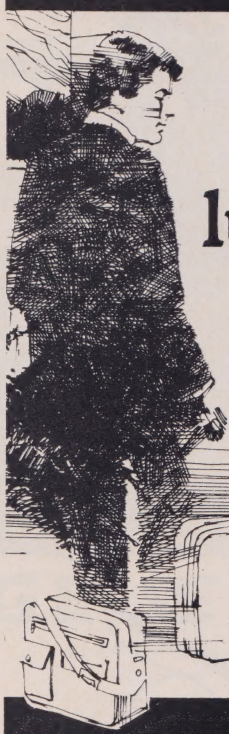
"If people are upset, I get them feelin' okay," he explains. "My job is to make people feel good. After all, I've been through two wars, the Pearl Harbor War and the Korean War. I was makin' them happy over there and I'm still makin' them happy over here." **C**

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# "Take a seat ma'am ... under the potted plant, if you don't mind"

*Do restaurants really treat single women more poorly than they treat single men? Does the woman alone naturally get surly waiters, slow service and cold food? One solitary woman diner visited a few Halifax restaurants to find out*

by Susan McPhee

**T**here is a commonly held belief (among women anyway) that when a woman dines alone in public she receives inferior service, even though paying the same amount of money a man pays for good service. Here's how the story goes:

Upon entering a culinary establishment, lone woman is glowered at by a disapproving maître d', who then scurries off to dust down the most remote

and lonely table in the room, or to set up one in a direct collision course with both kitchen doors. Table thus booby-trapped, he then summons a minion to escort the victim — er, sorry, guest — to her station while he puts out an all-points bulletin for the worst waiter in the joint to serve guess whom.

The next hour may be the longest of the woman's life: waiting for the hot soup, which arrives cold — or vice versa; being told while she waits for her main course that the last portion has just been served to the gentleman across the way, who not only came in after her, but put in his order some 15 or 20 minutes after hers had been dispatched!

For years women have been instructed on what they do wrong to wring this incredibly bad behavior out of normally cooperative and pleasant restaurant staff (ahem). Among the words of wisdom to which they are subjected are: Try to appear confident and as though you feel like you belong where you are. (What's this "try to appear" stuff? Who made the decision to eat out in the first place?)

Does this emotional battering of the lone female diner really happen? Only one way to find out. I did a test run of five Halifax restaurants — mid-range, fairly popular ones: Sanford's Dining Room, The Henry House, The Newsroom Restaurant, Old Man Morias and Le Bistro.

Of course, to be fair to each establishment, there had to be an advance list of criteria by which to make the judgments. The first criterion was the reaction of the host when I arrived at the restaurant. If his or her face fell, turned to stone or became bright red, and I was whisked off to the worst table in the place, I could assume things were not going well. However, if I was given the same respectful welcome I would expect if I were dining with others or if I were a man, I could believe I was well on my way to having a beautiful evening.

Then came the issue of the table. I didn't want the "reassurance" of sitting next to the kitchen, where I could hear the rattle of pots and pans indicating that my waiter didn't have to send out to the nearest greasy spoon to fill my order. No, I would prefer to simply trust my food was prepared on the premises. But neither did I have a deep-seated desire to be on display in the centre of a large and busy dining room, where the noise of the activity around me would detract from the enjoyment of my meal.

I knew right away what I wanted my waiter to be like: someone who would be attentive without being overly solicitous. To be more precise, I wanted to have my meal progress in a leisurely fashion, with pleasant friend-





liness from the waiter — not to be made to feel we were in a race against the clock. Slow, but not too slow; friendly service, but no attempt by my waiter to become my best friend in 15 minutes flat.

So now we have the ground rules, let's proceed. First stop was Sanford's Dining Room, at the Brewery on Hollis Street. I arrived precisely on time for my reservation, and was greeted warmly by the host. She then told me I could choose my own table either inside or in the glassed-in area overlooking the courtyard. I chose a table by



the window and she left me to peruse the menu. Soon after, my waiter appeared. He poured some cold water, offered some of Sanford's delicious rolls and took my order for a glass of white wine. He was soon back with the drink and left me alone a few more minutes to make up my mind, after he had volunteered all the relevant information about daily specials, soups and seafood dishes. Just when I began to feel it was time to get things moving, there he was, pencil poised and ready to go.

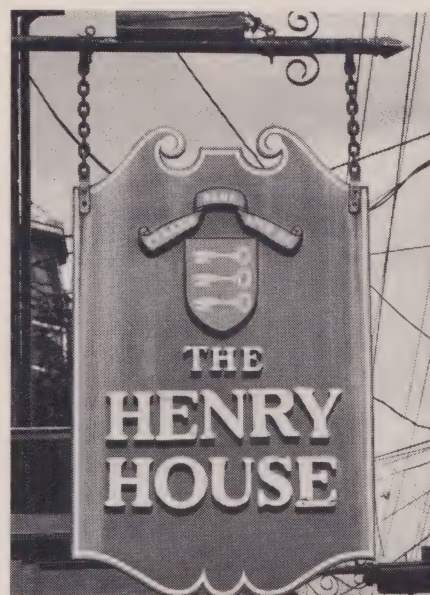
A comfortable interval later, along came the chicken soup — which was fine (maybe a tad salty). The soup was followed by a gargantuan portion of the Seafood Americaine. It was delicious, but unfortunately rather off-putting due to its size. And my waiter was anxious when he noticed that I had only managed to eat about a third of the serving of creamed seafood over noodles, but relieved when I explained it was just simply too much. I declined dessert after the main course and settled for tea, of which I was offered a selection and chose Earl Grey.

The evening was a success. I didn't once feel pressured to hurry and get my solitary self out of there, nor did I want to tell my waiter to get lost and leave me to enjoy my own company.

Next stop: The Henry House. Members of a bus tour were dining when I arrived and the place was packed. The table my friendly but somewhat distracted host gave me wasn't the best available, but not too bad under the circumstances. I was glad I brought a book along that evening because the tour diners were a little noisy and the book helped to distract me.

My waiter managed to pay me enough attention to prevent my getting peevisish. But he made one gigantic mistake in recommending the soup of the day, which was a cold creme of asparagus. He made his next mistake when

he didn't notice I'd hardly touched my soup. I wasn't really in very good humor when my catch of the day arrived. I only ate about half of it, a fact that also went unnoticed by my waiter.



PHOTOS BY PETER PARSONS

But if I felt rather inconsequential in The Henry House's scheme of things, I wondered if I was downright invisible at The Newsroom. The host was friendly enough, though I found his conversation a bit confusing. He claimed to be the chef and said he had changed places with the manager for



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the evening. Actually that may have accounted for the quality of the food that night. Anyway, on to the service:

My waiter popped over, took my order for a glass of wine and promptly disappeared. I was getting really worried when he finally drifted by and asked casually over his shoulder if I'd like to order, as though it had just occurred to him that perhaps I was here to eat. It was fortunate he had thought to drop off a basket of bread on one of his journeys past my remote table. At least I had something to nibble on in my endless wait for first the paté and then the chicken and mushroom crêpes.

Fortunately, my next destination



was Old Man Morias. The service, food, timing and treatment were sim-

ply great. I had a warm welcome, nice table in an uncrowded room, friendly service from a woman who urged me to take my time and enjoy myself. I've always admired a chef who can make a squid taste and feel like something other than cooked tractor tires. With the squid I had a truly great Greek country salad of feta, tomato, cucumber, and onion with a delightful dressing. It felt like home — that's service I like.



Finally I went to Le Bistro, where the service was tremendous. No host here, so you pick out your own table. There are very few bad tables at Le Bistro, though the crowding can get a bit annoying at times. My waitress



dropped off my glass of white wine almost immediately after taking my order and told me she'd be right back to take my order. She was true to her word. She did make a small mistake in recommending the pork tenderloin, however. If that piece of pork came from the tenderloin, then a very old pig must have dropped dead after completing the Iron Man contest in Hawaii. But the cream sauce with horseradish was delicious and the accompanying vegetables crisp and fresh.

So my investigation turned up a score of three to two: Three Halifax restaurants gave me warm, considerate

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service; and two may provide the clearest example of what can happen to a poor female venturing out on her own. But just between you and me, this is my theory: As a rule, single women aren't treated any worse by restaurants than single men. It's only that some restaurants are good at what they do, and others don't really understand, or occasionally forget, the virtues of service. Happy dining. **C**

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month in*

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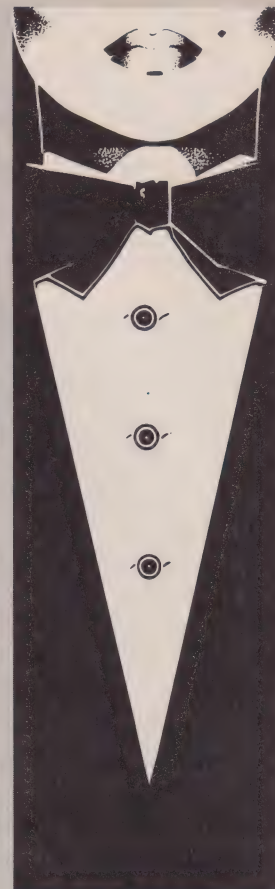
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# GADABOUT



## ART GALLERIES & MUSEUMS

**Art Gallery of Nova Scotia.** To Nov. 4, Main Gallery, *From The Heart*. A selection of 297 artifacts organized by the National Museum of Man from the collection of the Museum's Canadian Centre for Folk Culture Studies. Made possible by the generous assistance of The Allstate Foundation of Canada. This exhibit also found in Mezzanine and Second Floor galleries. Nov. 8-Jan. 6, Main Gallery, *Wayne Boucher: A Survey*. A survey of works reviewing the artist's development over the past ten years, including works on paper, paintings and painted constructions. Guest Curator: Susan Gibson. Mezzanine Gallery, *David Taylor*. A survey

**CITYSTYLE**



of recent works by this Nova Scotian potter. 6152 Coburg Road, 424-7542. Hours: Mon., Tues., Wed., Fri., Sat., 10 a.m.-5:30 p.m.; Sun., 12 p.m.-5:30 p.m.

**Dalhousie Art Gallery.** To November 11, *Gerald Ferguson: Works, 1978-1984.* An exhibition covering seven years of work by Halifax artist Gerald Ferguson. This exhibition, in a variety of media, including paintings, drawings, sculpture, prints and documentation, centres on Ferguson's interest in the temporal character of the art object. *Backgrounds: Ten Nova Scotian Women Artists.* In conjunction with this year's Dalhousie University Killam lecture series, *Feminist Visions*, the Dalhousie Art Gallery presents a display of both historical and contemporary works by ten women artists of the province. Nov. 15-Jan. 13, W. J. Wood: *Paintings and Graphics.* An extensive display of the paintings, drawings and prints of Ontario artist W. J. Wood (1877-1954). Organized by the Art Gallery of Ontario. *Suzanne Swannick: New Work.* This exhibition of weaver Suzanne Swannick's work involves experimental drawings composed of layers of paper and pulled thread fabric. *Christine Ross-Hopper: New Work.* Hopper's previous interest in landscape painting has evolved to include horizontal groupings of photographs that depict common Nova Scotia landscapes and seascapes. Dalhousie University Campus, 6101 University Avenue. Hours: Tues.-Fri., 11 a.m.-5 p.m.; Tues. evening, 7-10 p.m.; Sat. & Sun., 1-5 p.m.; Closed Monday.



**Dartmouth Heritage Museum.** To Nov. 4, *Jane Tilley*, mixed media. Nov. 5-18, *Geoff Butler: Art of War*,

travelling exhibition. Nov. 19-Dec. 9, *Eliza Graves*, mixed media. 100 Wyse Road. Hours: Mon.-Sat., 1-5 p.m.; Wed., 1-5 & 6-9 p.m.; Sun. 2-5 p.m. **Mount Saint Vincent University Art Gallery.** To Nov. 11, Downstairs, *Paintings* by Kristen Scholfield-Sweet and David Haigh, Halifax. These two painters have made contrasting choices within the tradition of photo-dependent representation. Scholfield-Sweet presents intense illusionistic images of natural terrain. Her intricate close-up and dramatic views pay personal homage to wilderness. Haigh deliberately avoids drama, choosing restrained color, unembellished surfaces and relatively static compositions. His unashamedly bourgeois images bathed in lethargic, afternoon light invite quiet contemplation (from the catalogue essay by Susan Gibson). Upstairs, *Inner Visions: Photographs of Turn-of-the-Century Work Places.* Only around the turn of the century had photography sufficiently developed to allow the average professional to produce good quality interior views. The novelty of this, coupled with an efflorescence of popular illustrated pamphlets boosting the commercial and social progress of many cities and towns, suddenly gave an inside view of much that previously was only dimly seen. This exhibit is organized and circulated courtesy of the Public Archives of Canada. Nov. 16-Dec. 16, Downstairs, *The Perfect Setting: Dinnerware for Government House.* Initiated by Her Excellency Mrs. Lily Schreyer, this precedent-setting exhibition was brought together through a nationwide competition to create official place settings of ceramics and glass for Rideau Hall. It consists of 22 of the most "Perfect" settings, including one by Brian Segal from Nova Scotia. This exhibit was organized by the Ontario Potters' Association and is sponsored by General Foods Inc. and Air Canada. Upstairs, *Metal Arts Guild of Nova Scotia: A Retrospective, 1951-1984.* A selection of metal articles, mostly gold or silver, made by members of the Metal Arts Guild. Included are examples of silverware, jewelry and enamel work using techniques of forming, piercing, stonesetting and engraving. Bedford Highway. Hours: Mon.-Fri., 9 a.m.-5 p.m.; Sat. & Sun., 1-5 p.m.; Tues., 9 a.m.-9 p.m.

## LECTURES & SPECIAL EVENTS

There will be a **gala dinner and art auction** to raise funds for a permanent home for the Art Gallery of Nova Scotia on November 1 in the Nova Scotian Hotel. This event is organized in conjunction with Visual Arts Nova

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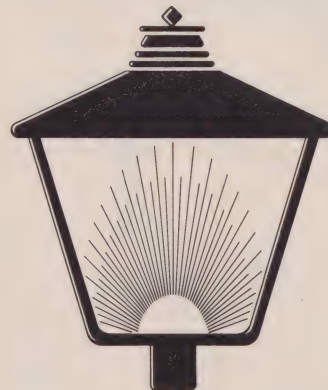
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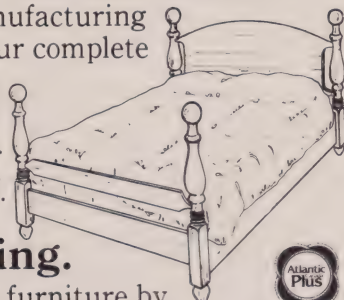
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**Mount Saint Vincent University Art Gallery.** Illustrated talks: Nov. 27, *Craft — An Oasis in the Disposable Society*, Brian Segal, ceramicist. Dec. 4, *A State Dinner Service for Canada, 1897*, Marie Elwood, Nova Scotia Museum.

## IN CONCERT

**Rebecca Cohn Auditorium, Dalhousie Arts Centre.** *Michael Newman*, Nov. 1. *Stadacona Band Remembrance Day Tribute*, Nov. 11. *Tom Paxton*, Nov. 15. *Nancy White*, Nov. 16. *Rita MacNeil*, Nov. 24. *Oliver*, Nov. 30. **All Saints Cathedral, Tower Road.** The Contemporary Pipe Organ, Nov. 25 at 3 p.m. Three of Halifax's many fine organists serve up the most progressive styles of 20th century organ composition. A must for devotees of organ and new music alike.

## MOVIES

**Rebecca Cohn Auditorium, Dalhousie Art Centre.** Sunday Film Series: *Rumble Fish*, Nov. 4; *The Pirates of Penzance*, Nov. 18; *The Dresser*, Nov. 25; Travelogue Films, *The African Experience*, Nov. 19.

## CLUB DATES

**Teddy's, Piano Bar at Delta Barrington Hotel.** Continuing to Nov. 17, *Paul Layton*. Nov. 19-30, *Allan Fawcett*. Hours: Mon.-Sat., 9 p.m.-1 a.m.

**The Village Gate, 534 Windmill Road, Dartmouth.** To Nov. 3, *Track*. Nov. 5-10, *Red Line*. Nov. 12-17, *Southside*. Nov. 19-24, *Tense*. Nov. 26-Dec. 1, *The Customers*. Hours: Mon.-Wed., 10 a.m.-11 p.m.; Thurs.-Sat., 11 a.m.-12:30 a.m.

**The Ice House Lounge, 300 Prince Albert Road, Dartmouth.** Nov. 12-17, *Tense*. Nov. 19-24, *Red Line*. Hours: Mon.-Fri., 11:30 a.m.-2 a.m.; Sat., 5 p.m.-2 a.m.

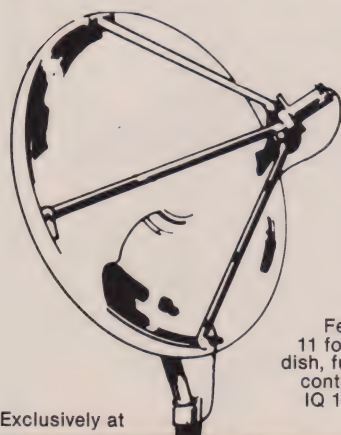
**Privateers' Warehouse, Historic Properties, Middle Deck.** Nov. 5-10, *K. D. Lang*. Nov. 12-17, *Frank MacKay*. Nov. 19-24, *Micah Barnes*. Nov. 26-Dec. 1, *Bleeker Street*. Hours: Lower Deck, 11:30 a.m.-12:30 a.m.; Middle Deck, 11:230 a.m.

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## Were the good old days that good?

by Harry Flemming

Getting on to 30 years ago my partner and I won a university debate by upholding the affirmative of the proposition, "Resolved that the city of Halifax is an eyesore." The eloquence of Demosthenes couldn't win that debate today.

The fact is that the debatable eyesore of 1957 has become something of a sight for sore eyes. Now there's a tendency to regard peninsular Halifax as finished, perfect, complete. Like Rodgers and Hammerstein's Kansas City, everything is up to date in Halifax; they've gone about as far as they can go — or should be allowed to go.

This view finds many expressions. Every old ramshackle downtown structure suddenly becomes "historic" and part of our "heritage" when a proposal is made to raze it and erect a modern office tower. People cry "view planes" when squat, ugly, uneconomic buildings are about to be replaced by low-rise condominiums. The Friends of the Public Gardens scurry up 10,000 names on a petition to block erection of a housing complex in an area rife with high-rise buildings, none of which poses a threat to the Public Gardens.

The protests may come in the form of detailed, professionally prepared briefs to City Council or they may come as a *cri de coeur*, like this letter in *The Chronicle-Herald*: "What is happening to our beautiful city of Halifax? Our city of majestic trees, historical character and warm personality. Are we doomed to cold, lifeless glass-and-concrete monsters looming over and swallowing everything in their path? ... Should we lose something which has taken us hundreds of years and many generations to acquire? It would be an unpardonable sin. For the sake of the past, and for that of our sons and daughters, let us make an effort to preserve and renew rather than destroy and lose."

It's hard to quarrel with the sincerity of those sentiments. The trouble is that they're based on an idealized view of the past, a past that never was.

When my partner and I won our "eyesore" debate, we relied heavily for evidence on the Stephenson Report of 1957. In the measured words of a professor of town and regional planning,

Stephenson clinically but passionately outlined the state of central Halifax. Excerpts: "The worst part of the central area lies between the City Hall and Jacob Street ... it is in a generally deplorable condition. Here, some of the worst tenements and dirty cinder sidewalks merge with patches of cleared land littered with rubbish."

Central Halifax, Stephenson wrote, had "overcrowded, dirty, cold and miserable" slums in which "considerable" tuberculosis existed. Water-front property was "decrepit." The city bylaws' "miserably low" standards allowed "a family of four to be squeezed into two rooms with a combined area of 160 square feet." Africville, on Bedford Basin, with its shacks and "deplorable" sanitation, stood as "an indictment of society and not of its (black) inhabitants." One Barrington Street tenement housed 81 persons in 32 rooms and 15 kitchens. The entire rookery contained "one bathroom and five water closets, in various states of repair."

Stephenson didn't comment on much of the other social and physical dross of that bygone "Golden Age." However, he did remark on the high incidence of home ownership among "Negroes" in the Maynard, Creighton and Gottingen streets area. This, he said, was due to "social reasons" — a euphemism for the fact that whites wouldn't rent to them or sell to them anywhere else. And it was beyond his mandate for Stephenson to mention that the "warm personality" of Halifax didn't extend to Jews, as an RCAF veteran who had been a German POW during World War II discovered when he tried to join the WASPish Waegwoltic Club. Nor did Jews find much warmth in the welcome when they applied for membership in the local golf and curling clubs.

Protestants and Catholics got along fine, however, as long as they went to separate schools and obeyed the unwritten rules of sectarian accommodation. They achieved what the Northern Irish have been wrestling with unsuccessfully for years: power sharing. In an unvarying political lockstep, Protestant mayors followed Catholic ones. At the federal level, ecumenism manifested itself in the political parties nominating Protestant

and Catholic candidates for the dual-member Halifax riding.

By 1957 the face of central Halifax hadn't changed much from the dour countenance that thousands of servicemen knew and loathed during the war. True, taverns had come at last, but they were drab, foodless, womenless affairs; any sign that one actually was enjoying himself earned instant expulsion. With few notable exceptions, restaurants were greasy spoons. Culture was a fast-moving morsel nibbled at the Capitol cinema or the noisome Forum.

There were no "glass and concrete monsters." The Provincial and Roy buildings were the limestone and brick proofs that Halifax had gone about as far as it could go. It wasn't until the sixties that the first curtain-wall office building came to grace (or mar, if you wish) the view planes.

Unable to afford the elegant apartments in the South End's converted mansions, thousands of young, middle-aged and old people had to move to squalid suburbs or compete for the privilege of living in single rooms, cellar apartments and jerry-built shoe boxes on the peninsula. In those days condos were the relics that infested the stony slopes of Citadel Hill and the cindered expanse of the Commons.

It's different today. Halifax may yet live up to Stephenson's hope: "Richly endowed by nature, and with a wealth of historic associations and buildings, Halifax could become the most attractive city in Canada."

We've come a long way, baby. But we haven't yet built Jerusalem in our green and pleasant city. We delude ourselves if we start to think we've got an Edinburgh or a Salzburg or a Venice on our hands. We haven't, as an eyes-open walk down any street in central Halifax will confirm. Yes, there's much that must be preserved and renewed, but there is also much that's grubby and shabby. We still have a way to go, and that way still involves tearing down superannuated buildings that sentiment alone invests as "historic" and erecting more "glass and concrete monsters."

A diamond may be forever; a city is not.

C

Harry Flemming is a well known writer-broadcaster living in Halifax.



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